

- a 2. *Triumphantis* Eleuation a 2. v. T. et H. C. avec 2 D. de violon
 a 3. *Quam dilecta* Eleuation a 3. v. H. C., T. et Basse 1112
 a 3. *Aue Regina* po. la 1^{re} v. a 3. v. 2, Dessus et vne Basse
 a 3. *Benedicam dominum* a 3 voix H. C., T. et Basse avec timp.²

Res. F. 1720 (4)

~~3-1018~~

Elevation a Deux Voix Avec Symphonie



Symphonie

Symphonie

B. C.

The musical score is written on ten staves. The first three staves are grouped by a brace on the left and are labeled 'Symphonie', 'Symphonie', and 'B. C.' respectively. The remaining seven staves are also grouped by a brace on the left. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns with many beamed notes.

O Triumphan - tis jerusalem jerusalem ciuitas amabilis amo -

bilis, O Triumphan - tis jerusalem je -

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "rusalem ciuitas amabilis ama" are written below the staff, followed by a long dash and the word "bilis,". The piano accompaniment consists of three staves: the top two are grand staves (treble and bass clefs) and the bottom is a single bass staff. The music is in a 4/4 time signature and features a complex, flowing melody with many sixteenth and thirty-second notes.

rusalem ciuitas amabilis ama — — — — — bilis,

Handwritten musical score for the second system. The vocal line continues on a single staff with a treble clef and a key signature of one sharp. The lyrics "In qua aman" are written below the staff, followed by a long dash and the words "tes cherubim in qua arden" and another long dash, followed by "tes Seraphim". The piano accompaniment continues on the same three-staff format as the first system. The music maintains the same 4/4 time signature and complex melodic style.

In qua aman — — — — — tes cherubim in qua arden — — — — — tes Seraphim —

4

in ceptabili vo -- ce collau -- dant collaudant,

Lentement

et procedentes et procedentes ado - rant adorant ado - rant ado -

doux

vant regem aeternae glo — ria, In qua a —

fort gay

man — tes cherubim, in qua arden — tes Seraphim incessabili voce col —

Lentement

lau — dant et procidentes et procidentes adorant ado = rant

Lentement

doux

Lentement

Handwritten musical score for a hymn, featuring vocal and piano parts. The score is written on five systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system shows a new vocal entry with the lyrics "Seul". The fourth system continues the piano accompaniment. The fifth system shows a vocal line with lyrics and a piano accompaniment. The score is written in a key with one sharp (F#) and a common time signature (C). The lyrics are in Latin.

ado - - rant ado - rant regem aeterna glo - - ria regem aeterna glo - - ria ;

fort
gay.

Seul
o o quam magna est gloria domus domini o quam magna est glo -

B.c.

ria gloria domus do - mini,

violons

violons

This system contains three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'ria gloria domus do - mini,'. The second and third staves are for violins, both in G major and 4/4 time, providing harmonic support for the vocal line. The system concludes with a double bar line.

o quam magna est glo -

This system contains three staves. The top staff is a vocal line in G major and 4/4 time, with lyrics 'o quam magna est glo -'. The second and third staves are for violins, both in G major and 4/4 time, providing harmonic support. The system concludes with a double bar line.

Handwritten musical score for a choir and instruments. The score is written on four systems of staves. The first three systems are for a choir, with lyrics in Latin. The fourth system is for instruments, including violons and a basso continuo (B.c.).

Choir Lyrics:

ria glo - - - ria domus domini o quam magna est o quam magna est glo -
- ria gloria domus do - mini, In qua coro - - - na coelitum ful -
- get fulget ad instar Syderum ful - - - get fulget ad ins tar sy - derum
et Syde -

Instrumental Labels:

Violons
Violons,
B.c.

ra concentibus Sacris exul — — — tant plausibus et Sydera concentibus Sacris ex —

ul — — — tant plausibus, exultant // Sacris exul — — — tant

plausibus,

Handwritten musical score for three systems of vocal and piano parts. The notation is in G major (one sharp) and 4/4 time. The lyrics are in Latin, expressing praise for the blessed and happy inhabitants of God's house.

System 1:

Vocal: o quam felices et beati et bea — — — — — ti.

Piano: o quam felices et beati et bea — — — — — ti; o quam felices et beati —

System 2:

Vocal: o quam felices et beati et bea — — — — — ti, o quam felices et be —

Piano: et bea — — — — — ti, o quam felices et beati et bea —

System 3:

Vocal: ati quam felices et beati, qui habitant in domo tua domine quam felices et be —

Piano: — ti quam felices et beati, qui habitant in domo tua do mine quam felices et be —

Below the systems are five empty staves.

= ati, qui habitant in domo tua do = mine, in qua dilecta deo anima in qua di-

= ati, qui habitant in domo tua domine, in qua dilecta deo

lecta in qua dilecta deo anima claris splendoribus refulget de i = ta tis -

= anima dilec = ta deo anima claris splendoribus refulget de i - tatis -

et gaudet in æternum et gaudet in æ = ternum luce foeli cita -

et gaudet in æternum, et gaudet in æternum in æternum luce foeli - cita -

Handwritten musical score for three systems of vocal parts. The notation is in G major (one sharp) and 4/4 time. The lyrics are in Latin, written in a cursive hand.

System 1:

Lyrics: *= tis, et gaudet in æternum luce feli = citatis quam felices et be =*

System 2:

Lyrics: *tis, et gaudet in æternum in æternum luce feli = cita tis, quam felices et be =*

System 3:

Lyrics: *ati, qui habitant in domo tua do = mine quam felices et beati, qui habitant in*

System 4:

Lyrics: *= ati, qui habitant in domo tua domine, quam felices et beati, qui habitant in =*

System 5:

Lyrics: *domo tua domine qui habitant qui habitant in domo tua domi ne*

System 6:

Lyrics: *domo tua domine, qui habitant qui habitant in domo tua do = mine*

gay

gay

gay

violons

violons

Ob. c.

Exultemus et gaude-

-amus et gaudea - mus Eadem gloria fruemur glo - ria fruemur;

The musical score is written on ten staves. The first five staves are grouped by a brace on the left. The first three staves are for vocal parts, each marked 'gay'. The fourth and fifth staves are for violons, also marked 'gay'. The sixth staff is for Oboe (Ob. c.). The last five staves are also grouped by a brace on the left. The seventh staff contains the lyrics '-amus et gaudea - mus Eadem gloria fruemur glo - ria fruemur;'. The eighth staff is for a vocal part. The ninth and tenth staves are for a piano accompaniment.

Eadem gloria fruemur siui uamus in sanctitate siui =

uamus in sanctitate et cordis innocentia innocentia; glo — — — ria fruc-

Handwritten musical score on page 15, featuring vocal and piano parts. The score is written on ten staves, with the first two staves for vocal parts and the remaining eight for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin, and the music is written in a cursive, handwritten style.

mur, *Exultemus et gaude-*
Exultemus et gaudeamus et gaudea-

amus et gaudea - mus eadem gloria fruemur si uiuamus in sanctitate et
mus eadem gloria fruemur eadem gloria fruemur, si uiuamus in sanctitate, et

cordis innocentia innocentia eadem gloria fruemur siui uamus in sancti-
cordis innocen - - - tia eadem gloria fruemur siui uamus in sancti-

-tate et cordis innocentia innocentia
-tate et cordis innocen - - - tia,

Exultemus et gaudeamus et gaudea-

Exultemus et gaudea-

mus et gaudea -- mus eadem gloria fruemur, Si uiuamus in Sancti-

amus et gaudea -- mus eadem gloria fruemur, Si uiuamus in Sancti-

tate, Siui uamus Siui uamus jn gratia;

= tate, Siui uamus Siui uamus jn gratia,

Eadem gloria fruemur Siui uamus Siui uamus jn gratia glo -

Eadem gloria fruemur Siui uamus Siui uamus jn gratia glo -

Handwritten musical score for a choir, featuring two systems of staves. The top system consists of two vocal staves (Soprano and Alto) and three piano accompaniment staves. The bottom system also consists of two vocal staves and three piano accompaniment staves. The lyrics are in Latin.

System 1:

- Vocal 1: *ria frue mur, glo -*
- Vocal 2: *ria frue = mur, glo -*

System 2:

- Vocal 1: *ria frue mur, Si uiuamus Si uiuamus in grati a,*
- Vocal 2: *ria frue - mur, Si uiuamus Si uiuamus in grati a,*

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Motet ou Elevation A Trois voix

Tendrement

Quam dilec - - ta quam dilecta tabernacula tua Domine -

domine virtutum, concupiscit et deficit anima mea in atria domini quam di -

lec - - ta, quam dilec - - ta quam dilecta tabernacula tua Domine domine virtutum

Taille.

quam dilec - - ta quam dilec. - - ta // tabernacula tua Domine

Handwritten musical score for a Latin hymn, featuring four systems of staves. The lyrics are in Latin, and the notation includes various musical symbols such as clefs, notes, rests, and bar lines. The text is written in a cursive script.

domine virtutum, concupiscit et deficit anima mea in atria domini, quam di-
lec - - ta quam dilec - - ta // tabernacula tua domine dñe virtu-
tum, concupiscit et deficit anima mea in atria domini, quam dilec - -
- quam dilec - - ta tabernacula tua, quam dilec - - ta tabernacula tu-
- ta tabernacula tua, quam dilec - - ta quam dilec - - ta tabernacula tua -

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. Each system has a vocal line (treble clef) and a keyboard accompaniment line (grand staff with treble and bass clefs). The lyrics are written in Latin and are aligned with the notes. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and wear.

- a quam dilec - - - ta tabernacula tua, quam dilecta tabernacula tua domine
domine virtu - tum, quam dilec - - - ta quam dilecta tabernacula tua domine -

domine virtutum, Concupiscit et deficit Concupiscit et deficit anima
domine virtutum, concupiscit et deficit, concupiscit et deficit anima

mea in atria domini,
mea in atria domini,

viste

Cor meum et caro mea caro mea, exultaue - - - runt in -

B.C.

Cor meum et caro mea caro =

Cor meum et caro mea caro mea =

deum vi - - uum in deum vi - - uum cor meum et caro mea caro me -

mea, exultaue - - - runt in deum viuum,

exultaue - - - runt in deum viuum in deum viuum in deum

= a et caro me - - a exultaue - - - runt in

in deum viuum, cor meum et caro mea caro mea
viuum cor meum et caro mea caro mea exulta
= deum viuum exultaue - - - runt in deum in deum vi-

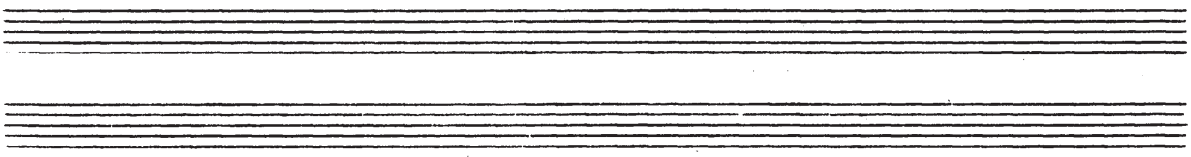
exultaue - - - runt in deum viuum in deum viuum cor me
ue - - - runt in deum viuum in deum in deum viuum, exulta
um in deum viuum in deum viuum, exultaue



um et caro mea caro mea et caro mea cor meum et caro mea
 ue. — runt in deum viuum cor meum et caro mea caro me —
 — runt in deum viuum in deum viuum, cor meum et caro mea caro —



caro mea exultate. — — — runt in deum vi —
 a, exultate runt in deum viuum. Exultate — —
 = mea exultate — — — runt in deum viuum cor meum et caro mea



Empty musical staves at the bottom of the page.

Handwritten musical score for a Latin hymn, featuring three systems of staves. The lyrics are in Latin, and the notation includes various musical symbols like notes, rests, and clefs.

System 1:

Top staff: *- uum jn deum vi - - uid cor meum et caro mea caro mea exultaue - -*

Middle staff: *- runt jn deum uiuum jn deum vi - - uid exultaue*

Bottom staff: *caro mea exultaue - - runt jn deum jn deum vi - uum exulta*

System 2:

Top staff: *- runt exultaue - - runt exultaue - - runt jn deum vi - - uum*

Middle staff: *- runt exultaue - - runt exultaue - - runt jn deum jn deum uiuum*

Bottom staff: *ue - - runt exultaue - - runt jn deum uiuum jn deum uiuum*

System 3:

Top staff: *gay*

Middle staff: *Et enim passer inuenit sibi domum inuenit si - bi -*

Bottom staff: *B. c.*

Altaria tua Domine virtutum rex meus et deus meus, Altaria
tua Domine virtutum rex meus, rex meus et deus meus, rex me-
us, rex meus et deus meus, Altaria tua Domine virtutum rex me-
us rex meus et deus meus, rex meus rex meus et deus meus -
haute contre, gay
Bea - ti beati qui habitant in domo tua do - mine in domo -
B.c.

Handwritten musical score for three systems of three staves each. The lyrics are in Latin, and the notation includes various musical symbols such as clefs, key signatures, and note values.

System 1:

Top staff: = tua do = mine, Be =

Middle staff: Bea - - - ti beati qui habitant in domo tua do mine in domo tua

Bottom staff: (continuation of the melody)

System 2:

Top staff: = a - - ti bea - - ti beati qui habitant in domo tua do = mine Bea - - ti be =

Middle staff: do = mine bea - - - ti beati qui habitant in domo tua do = mine Be =

Bottom staff: (continuation of the melody)

System 3:

Top staff: a - ti bea - - - ti beati qui habitant in domo tua do = mine -

Middle staff: a - - ti bea - - - ti beati qui habitant in domo tua do mi ne -

Bottom staff: (continuation of the melody)

Basse

In saecula saeculorum laudabunt te laudabunt te in saecula saeculorum laudabunt

B.C.

In saecula saeculorum laudabunt te

In saecula saeculorum laudabunt

te laudabunt te, lauda - - - bunt te, In saecula saeculorum laudabunt te

In saecula saeculorum laudabunt te lauda - - -

te saecula saeculorum laudabunt te, lauda - - - bunt te lauda -

lorum laudabunt te laudabunt te lauda - - -

Da - bunt te, bea - - - ti beati qui habitant in domo -
= Da - bunt te, bea - - - ti bea - - ti beati qui habitant in domo -
= Da - bunt te, bea - - - ti beati qui habitant in domo -

tua domine, bea - - - ti bea - - ti be -
tua do - mine bea - - - ti bea - - ti bea - - ti be -
tua domine, bea - - ti bea - - ti, bea - - - ti be -

= ati qui habitant in domo tua do = mine, *In saecula saecu =*
 = ati qui habitant in domo tua do = mine, *In saecula saeculorum laudabunt te =*
 = ati qui habitant in domo tua domi ne, *In saecula saeculorum laudabunt*

= lorum laudabunt te, *In saecula saeculorum laudabunt te laudabunt*
In saecula saeculorum laudabunt te, In saecula saeculorum laudabunt
 = te, *In saecula saecu = lorum laudabunt te lauda bunt te laudabunt*

= te laudabunt te, In saecula saeculorum laudabunt te,
 = te laudabunt te - In saecula saeculorum laudabunt
 = te, In saecula saeculorum laudabunt te, In saecula saeculorum laudabunt te,

In saecula saeculorum laudabunt te laudabunt te, lauda

te saecula saeculorum laudabunt te laudabunt te, lauda

lorum lauda-bunt te lauda-bunt te, lauda

— bunt te, lauda — — bunt lauda —
— bunt te, — — lauda —
— bunt te, — — lauda —
— bunt te, — — lauda —

— bunt te, laudabunt lauda — — bunt te lauda — — bunt te,
— bunt te laudabunt lauda — — bunt te lauda — — bunt te,
— bunt te, laudabunt te lauda — — bunt te —
— bunt te, laudabunt te lauda — — bunt te —

Motet Pour La Sainte Vierge A Trois Voix.

Aue Regina coelo — — — — — rum aue —

Aue Regina coelo — — — — —

domina an ge lorum aue domina an ge = lo = rum;

— rum, aue domina an ge — lorum aue domina an ge = lo = rum aue

aue —

domina aue domina an ge = lo = rum, aue domina aue domina an ge = lo =
domina, aue domina an ge - lo = rum aue domina domina an ge - lo =
rum, aue regina celo - - - - - rum regi-na celo - rum aue re -
rum aue regina celo - - - - - rum
= gina calo - - - - - rum, regina celo = rum, aue domina, aue
aue regina celo - - - - - rum, aue domina -

domina an - ge - lorum aue domina an ge - lo - rum,
domina an - ge - lo rum, aue domina an - ge - lo - rum -

B. c.
Salve radix Salve porta ex qua mundo lux est or -
ta, Salve radix Salve porta Salve radix Salve porta ex qua mundo lux est or -
ta Salve radix Salve porta Salve radix Salve porta ex qua mundo lux est

Salve radix Salve porta ex qua —
Salve radix Salve porta Salve por — ta ex qua
or — — — — — ta,

— mundo lux est orta lux est or = ta; Salve radix Salve =
mundo lux est orta lux est orta Salve radix Salve porta ex qua mundo lux est.

porta salve por = ta, ex qua mundo lux est orta lux est orta, ex qua mundo lux est
 = orta lux est orta salve radix salve porta salve por ta, ex qua mundo lux est
 salve radix salve =

= orta salve radix salve porta salve por = ta, ex qua mundo lux est =
 orta lux est orta salve radix salve porta ex qua mundo lux est =
 porta salve por -- ta salve por -- ta, ex qua mundo lux est orta lux est

or - ta lux est or - ta, Salve radix Salve porta, ex qua mundo lux est -
or - ta lux est or - ta,
or - ta, Salve radix Salve -

or - ta lux est or - ta, Salve radix Salve porta ex qua mundo lux est -
Salve radix Salve porta Salve por - ta, ex qua mundo lux est
porta Salve por - ta Salve por - ta ex qua mundo lux est or - ta lux est

orta lux est or - ta, ex qua mundo lux est orta lux est or - ta
 orta lux est orta, ex qua mundo lux est orta lux est or - ta -
 or - - - ta, ex qua mundo lux est orta lux est or - - - ta,

Ave regina caelo - - - rum,
 Ave regina caelo - - - rum,
 Ave regina caelo - - - rum regi - na cae - lo - - - rum, ave re -
 B. c.

- aue regina celo - - - - - rum regina celo = rum
- - - - - rum aue regina celo - - - - - rum
gina celo - - - - - rum celo - - - - - rum regi = na: celo - - - - - rum, aue -

aue domina an - ge = lo - rum aue domina aue domina an ge lo = rum
aue domina an - ge = lo - rum, aue domina aue domina an ge = lo - rum
domina domina an ge = lo rum, aue domina, aue domina // an ge lo rum

gay
Gaude, virgo gloriosa *Gaude, virgo gloriosa*

B.C.

Gaude
Super omnes speciosa Super omnes specio - - - sa Specio -

virgo gloriosa *Gaude, virgo gloriosa Super omnes speciosa Super*
- o - - sa

omnes Specio - - - - - Sa Specio - o - sa gaudere // gaudere,
gaudere virgo gloriosa gaudere // gaudere

gaudere virgo glori - osa, Super omnes Speciosa Super omnes Specio -
gaudere virgo glori - osa, Super omnes Speciosa Super omnes Specio -

Sa, *Raff.*
Sa Specio - - - - - Sa, Vale o valde decora valde decora et pro nobis =

gaude virgo glori-osa glori o — sa gaude =
christum exora exora; gaude virgo glori-osa glori =
virgo glori-osa, gaude // gaude;
— o — sa gaude // gaude, vale o valde decora valde decora et pro —
Super omnes specio — sa Super omnes —
Super omnes speciosa Super omnes specio — sa
nobis christum exora, Super omnes speciosa Super omnes specio —

Speci = o sa, Specio = sa, vale o -

Super omnes Specio - sa, vale o valde decora valde decora et pro nobis Chris -

sa,

valde decora valde decora et pro nobis christum exora va -

= tum ex = ora = ex o = ra o valde decora valde decora vale o valde de -

va = le o valde decora valde decora et pro nobis christum ex -

le o valde decora valde decora et pro nobis christum exo = ra; o =
cora valde decora valde decora et pro nobis christum exo - ra o valde decora
= ora pro nobis christum ex o = ra. exo - ra;

valde decora valde decora et pro nobis christum excora excora va
= valde deco -- ra. vale o valde decora valde decora et pro =
va = le o valde decora valde decora et pro nobis christum ex =

le o valde decora valde decora et pro nobis christum exo = ra vale o =
 - nobis - christum ex o - ra ex - o - ra ex - o = ra
 = ora pro no = bis christum ex = o - ra ex - o - ra, pro no =

valde decora valde decora et pro nobis christum exo - ra et pro no =
 va = le o valde decora et pro nobis christum exo = ra; et pro =
 = bis christum ex - o - ra ex - o = ra ex - o - ra et pro no =

= bis christum ex o = ra ex-o - ra;
 — no = bis christum ex o — — — ra;
 bis christum ex - o - ra ex-o = ra

This musical block contains three staves of music for voices. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The lyrics are written below each staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The first staff ends with a double bar line and a fermata. The second and third staves also end with a double bar line and a fermata.

Motet A Trois Voix Avec Symphonie

gay
flutes
flutes
violons
violons
B. c.

This musical block contains five staves of music for a symphony. The first staff is for flutes, the second for flutes, the third for violins, the fourth for violins, and the fifth for the basso continuo (B. c.). The music is in a key signature of one sharp (F#) and a common time signature (C). The tempo/mood is indicated as "gay". The music features a mix of eighth, sixteenth, and thirty-second notes, with some rests. The first staff ends with a double bar line and a fermata. The second and third staves also end with a double bar line and a fermata. The fourth and fifth staves end with a double bar line and a fermata.





Benedicam benedicam Dominum in omni tempore in omni tempo =

doux
flûtes et violons
violons
Bene =

re
Benedicam bene =
di cam benedicam Dominum in omni tempore in omni tempore ;
violons

This musical score is for a vocal and instrumental piece. It features a vocal line with lyrics in French and Latin, and instrumental parts for flutes, violins, and violas. The tempo is marked as 'Bene ='. The score is written in G major and 4/4 time. The lyrics are: 'Benedicam benedicam Dominum in omni tempore in omni tempo =', 'Bene =', 'Benedicam bene =', and 'di cam benedicam Dominum in omni tempore in omni tempore ;'. The instrumental parts are for flutes and violins, and violas. The score is written in G major and 4/4 time.

Dicam dominum in omni tempore in omni tempore;
Bene dicam benedicam dominum in omni tempore;

Semper laus ejus in ore meo in ore meo in o - - - re meo
Semper laus ejus in ore meo in ore meo

o Bene = dicam bene dicam dominum in omni
Semper laus ejus in ore meo in ore

flutes
flutes

= tempore,
= me = o
Semper laus ejus in ore meo in ore
Bene = dicam bene di cam dominum in omni

violons
violons

Detailed description: This is a page of a musical score, numbered 54 in the left margin. It features two systems of staves. The first system includes two vocal staves at the top with lyrics in Latin, followed by two staves for flutes, and a lower staff. The second system includes two vocal staves with lyrics, followed by two staves for violons, and a lower staff. The music is written in a key with one sharp (F#) and a common time signature (C). The vocal parts have various notes, rests, and ornaments. The instrumental parts provide accompaniment with various rhythmic patterns.

me = o, Semp(er) laus ejus in ore meo in o -- re meo,
= tem(pore), Semp(er) laus ejus in ore meo in o -- re meo

Flutes. viol.
Flutes. viol.

Bene dicam benedicam dominum Semp(er) laus ejus in ore =
Semp(er) laus ejus in ore meo laus e -- ius in ore =

meo in o = re meo,
meo in o = re meo,
tous
tous
gracieusement
In domino laudabitur anima mea lauda - - - bitur anima me a,
Violons
Violons
B. c.

The musical score is written on ten staves. The first four staves are grouped by a large brace on the left. The first two staves contain vocal lines with the lyrics "meo in o = re meo,". The third and fourth staves contain instrumental lines, likely for violins, with the word "tous" written below them. The fifth staff is a vocal line starting with the instruction "gracieusement" and the lyrics "In domino laudabitur anima mea lauda - - - bitur anima me a,". The sixth and seventh staves are instrumental lines for "Violons". The eighth staff is an instrumental line for "B. c.". The ninth and tenth staves are empty.

A handwritten musical score for a piece titled "In domino laudabitur anima mea". The score is written on ten staves, with the first four staves grouped by a brace on the left. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin and are interspersed between the staves. The text includes: "In domino laudabitur anima mea lauda", "bitur anima me a", "audiant mansueti et latentur la = tentur et latentur la =", "ten = tur et laten tur,", and "audiant mansue = ti;". The handwriting is elegant and characteristic of the 17th or 18th century. The score is a single system, with the music continuing across the staves. The lyrics are written in a cursive hand, and the musical notation includes various notes, rests, and clefs. The overall appearance is that of a historical manuscript.

audiant mansueti- et laten- tur et laten- tur;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a longer note with a dash indicating a sustained sound. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

et latentur laten- tur et la- ten- tur;

The second system continues the musical piece. The vocal line and piano accompaniment follow the same notation style as the first system. The vocal line includes a phrase with a dash, suggesting a long note or a specific musical effect. The piano accompaniment maintains its rhythmic and melodic structure, providing a harmonic foundation for the vocal part.

gay

Magnifi cate dominum; magnifi cate dominum mecum,

Magni-fi cate dominum magnifi cate dominum mecum, et exal=

Magni-fi cate dominum magnifi cate dominum mecum, et =

Violons

tous

Violons.

OB. C.

Handwritten musical score for a choir and piano. The score is written on a system of staves. The top staff is for the choir, and the bottom staff is for the piano. The lyrics are written below the choir staff.

Lyrics:

et exaltemus nomen eius exaltemus nomen eius in idipsum
temus nomen eius exaltemus nomen eius in idipsum in idipsum
Exaltemus nomen eius exaltemus nomen eius in idipsum

The score includes a piano introduction and accompaniment. The piano part is written in a grand staff (treble and bass clefs). The choir part is written in a single staff with a soprano clef. The lyrics are written below the choir staff.

Handwritten musical score for a piece titled "Magnificata". The score is written on six staves, with the first three staves grouped by a large left brace. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and notes. The lyrics are written below the staves:

magnifica - - - te dominum

magnifica - - te dominū mecum dñum mecum

Magnifica - - te dominū mecum, magnifica - -

The score concludes with four empty staves at the bottom of the page.

Handwritten musical score for a choir or vocal ensemble. The score is written on multiple staves, with the lyrics in Latin. The lyrics are: *mecum, magnifica — — — te dominum mecum;* *magnifica — — — te dominum mecum dominum mecum* *— te dominum mecum dominum — me — — — cum*. The music is written in a style that suggests a 19th-century manuscript, with various note values, rests, and dynamic markings. The score is divided into systems, with the first system containing the main vocal parts and the subsequent systems providing additional staves for the ensemble.

et exaltemus nomen ejus. exaltemus -

et exaltemus nomen ejus exaltemus nomen ejus -

et exaltemus nomen ejus exaltemus nomen

Handwritten musical score for a Latin hymn. The score is written on a system of staves. The top staff is a vocal line with the lyrics: *nomen ejus exaltemus nomen ejus in i-dip-sum;*. The second staff is another vocal line with the lyrics: *exaltemus nomen ejus in i-dipsum in i-dipsum*. The third staff is a vocal line with the lyrics: *ejus exaltemus nomen ejus in i-dip-sum, magnifica -- te dominum*. Below these are four empty staves, likely for instruments or additional voices. The notation includes various musical symbols such as notes, rests, and clefs.

et exal-temus nomen ejus exaltemus nomen
et exaltemus nomen ejus in idip-
= mecum dominum mecum et exaltemus nomen ejus. exaltemus nomen ejus =

Handwritten musical score on a page numbered 65. The score consists of six staves, with the first four staves grouped by a large brace on the left. The music is written in a single system, with lyrics in Latin below the notes. The lyrics are: *eius in i-dip-sum, exaltemus nomen eius in idip-* (top staff), *Sum in i-dip-sum, exaltemus nomen eius in idip-* (second staff), *= in idip - - - - sum, exaltemus nomen eius in idip-* (third staff), and *= in idip - - - - sum, exaltemus nomen eius in idip-* (fourth staff). The fifth and sixth staves contain musical notation without lyrics. The notation includes various note values, rests, and accidentals.

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on multiple staves, with the lyrics in Latin. The lyrics are: *Sum, exaltemus nomen eius in i-dip-sum;* (first line), *Sum exaltemus nomen eius in i-dip-sum* (second line), and *Sum exaltemus nomen eius in i-dip-sum exal-* (third line). The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values and rests. The staves are arranged in a system, with the lyrics written below the notes. The score is written on a page numbered 67.

exaltemus nomen eius in i = dip = sum in i = dip = sum

exaltemus nomen eius in i = dip = sum in i = dip = sum

= temus nomen e = ius, exaltemus nomen eius in i dip = sum

Lentem!

Exquisivi dominum et exaudi = uit =

Prelude

Dona

Prelude

P.C.

me et exaudiuit me exaudi = uit me, Exquisiui dominum et exaudi = uit =

me, et exaudiuit me exaudi = uit me et de omnibus tribulationibus -

musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, both with treble clefs and a key signature of one sharp. The lyrics are: = meis eripuit me e=ripuit me e=ripuit me et de omnibus

musical score for the second system, continuing the vocal and piano parts. The vocal line continues with the lyrics: tribulationibus meis eripuit me e=ripuit me; e=ripuit. The piano accompaniment continues with the same key signature and notation style as the first system.

= me e = ripuit me, Et de omnibus tribulationibus meis,

e = ripuit me e = ripuit me e = ripuit me;

Handwritten musical score for three voices and piano accompaniment. The score is written on a system of five staves. The top three staves are for voices, and the bottom two are for piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin and are written below the vocal staves.

Accedite, // ad eum accedite et illuminamini et illumina=mi=
Accedite // ad eum accedite et illuminamini et illumina mi=
Accedite ad eum ac=cedite, accedi=te ad eum et illuminami

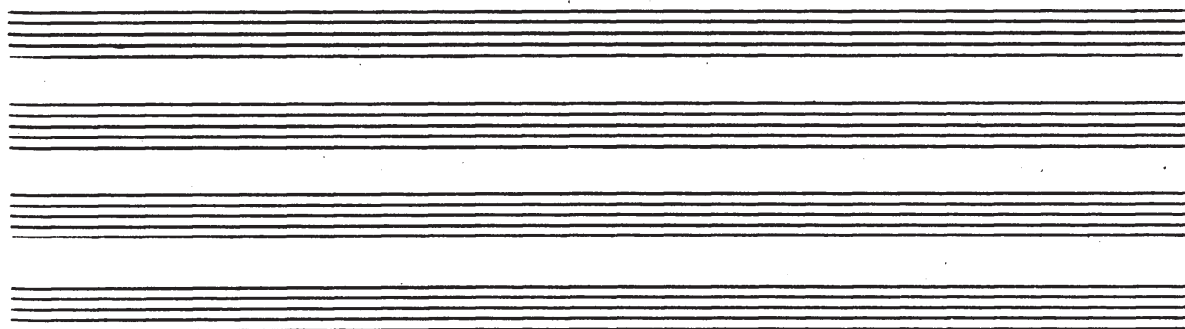
ni, - et facies vestra non confundentur non confun-

ni et facies vestra non confundentur non || non confun-

ni, et facies vestra non confunden-

Handwritten musical score for a choir, featuring six staves. The first three staves contain the lyrics: *dentur non non non // confundentur non confundentur facies vestrae non confundentur*. The fourth staff continues the lyrics: *tur non non non non confundentur et facies vestrae non confundentur non // non confun*. The fifth and sixth staves are empty. The music is written in a single system, with a large brace on the left side of the first four staves. The notation includes various musical symbols such as clefs, key signatures, and note values.

non, non confundentur non confundentur;
= non non confundentur non confundentur,
dentur non non confundentur confundentur, ac =



Handwritten musical score for a choir, featuring Latin lyrics and musical notation on staves. The score is written in a single system with five staves. The first three staves contain the vocal parts, and the last two staves are empty. The lyrics are written in a cursive script below the notes.

Lyrics:

accédite accédite ad eum accédite // et illuminamini =
accédite accédite ad eum accédite // et illuminamini
cedite accédite ad eum accédite, // accédite ad eum

et illu-mina mini; et facies vestrae non confundentur non non // confundentur non
= et illumina-mini, et facies vestrae non confundentur non // non confun
et illuminamini, et facies vestrae non confundentur non // non

Handwritten musical score on page 78. The score consists of several staves of music, with Latin lyrics written below the notes. The lyrics are: *non confundentur confundentur et facies vestrae non confunden*, *dentur non non confundentur, et facies vestrae non confunden*, *confundentur non confundentur, et facies vestrae non confundentur, //* *non*. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values and rests. The page number 78 is visible in the top left corner.

Handwritten musical score for a choir, featuring six staves. The first four staves are grouped by a brace on the left. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are in Latin and are written below the notes. The first two staves have the lyrics: "tur non non confundentur," and "non non confunden". The third staff has the lyrics: "non non non non non confundentur," and "non non confundentur". The fourth staff has the lyrics: "non non non non non confundentur," and "non non confundentur". The fifth and sixth staves continue the musical notation without lyrics. The score is written in a clear, legible hand.

tur non non confundentur, *non non confunden*
tur non non confundentur, *non non confundentur*
non non non non non confundentur, *non non confundentur*
non non non non non confundentur, *non non confundentur*

Four empty musical staves, each consisting of five lines, arranged vertically. They are intended for additional musical notation.

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, grouped into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1 (Vocal):

- Staff 1: *tur non non non confundentur non confundentur,*
- Staff 2: *tur non non non non non confundentur non confunden = tur,*
- Staff 3: *tur, non confundentur non, non non non non confundentur,*
- Staff 4: (Instrumental accompaniment)
- Staff 5: (Instrumental accompaniment)

System 2 (Instrumental):

- Staff 6: *Lentement* (Flute part)
- Staff 7: *Prelude flutes* (Flute part)
- Staff 8: *Flutes* (Flute part)
- Staff 9: *B.c.* (Bassoon part)
- Staff 10: (Instrumental accompaniment)

The score concludes with a double bar line on the final staff.

pauper clamavit clama-uit et dominus exaudiuit e-um, et

This system contains a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets.

dominus exaudiuit e-um, et de omnibus tribulationibus ejus sal-

This system continues the musical piece. The vocal line and piano accompaniment follow the same notation style as the first system. The lyrics continue across the system, ending with a hyphen. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a more active left hand with various rhythmic values.

Handwritten musical score for the first system. The vocal line (top staff) is in G major and 4/4 time, with lyrics: "ua - uit e - um Salua - uit e - um et de omnibus tribu -". The piano accompaniment (bottom two staves) features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The system concludes with a double bar line.

Handwritten musical score for the second system. The vocal line (top staff) continues the melody with lyrics: "lationibus ejus Salua - uit e - um et de -". The piano accompaniment (bottom two staves) continues with the same complex texture. The system concludes with a double bar line.

omnibus tribulationibus eius salua uit salua uit e = um salua - - - uit e = um

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It includes a bass line and a treble line, both with various note values and rests. The lyrics are written below the vocal line.

gay
Immitet // angelus do = mini in circu - - ita timentium e =

violons
violons

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It includes a bass line and a treble line, both with various note values and rests. The lyrics are written below the vocal line. The word "gay" is written above the first measure of the vocal line. The word "Immitet" is written above the first measure of the piano accompaniment. The word "violons" is written below the first measure of the piano accompaniment. The word "violons" is written below the second measure of the piano accompaniment.

um et eripiet e os, Immittet // angelus domini, in cir-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano part is also one sharp. The system concludes with a double bar line and repeat dots.

-cu - - - ita timentium eum et eripiet e os, Immittet //

The second system continues the musical score. The vocal line and piano accompaniment are in the same key and time signature as the first system. The vocal line features a long note on the word 'cu' followed by a series of eighth notes. The piano accompaniment provides a steady harmonic support. The system ends with a double bar line and repeat dots.

angelus do=mini in circu - - - - - ita timentium eum, et e=

=ripiet et eripiet e= os et eripiet e= os, Gustate gus= Gustate et uide - -

Lentement

Handwritten musical score for "Gustate et Vide" by Giovanni Battista Pergolesi. The score is written on five staves. The first two staves are for Soprano and Alto voices, and the next three are for Tenor and Bass voices. The lyrics are in Latin: "Quis est Dominus, gustate et vide-te, quoniam". The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and bar lines.

am sua - uis est do - minus, gustate gustate et vide = te, quoni -
 am suauius est do - minus, quoniam sua - uis est dominus,
 quoniam suauius est do - minus, quoniam suauius est dominus, gus -

am sua = uis est do = minus, gustate gustate quoni -
 gustate gustate et vide -- te, quoni -
 tate gustate et vide -- te quoniam sua = uis est do = minus,

am suavis est do -- minus suavis est Dominus,
am suavis est do = minus suavis est do = minus,
quoniam suavis est do = minus suavis est do = minus,

This block contains a musical score for three voices and basso continuo. The top three staves are for voices, and the bottom staff is for basso continuo. The lyrics are in Latin and are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The vocal parts are written in a style that suggests a choral or solo setting. The basso continuo part is written in a style that suggests a figured bass or a simple harmonic accompaniment.

gay
viol. et flutes
viol. et flutes
B.C.

This block contains a musical score for instruments. The top staff is for a violin and flute, and the bottom staff is for a violin and flute. The tempo is marked "gay". The music is in a key with one sharp (F#) and a common time signature (C). The instrumental parts are written in a style that suggests a lively and cheerful mood. The basso continuo part is written in a style that suggests a simple harmonic accompaniment.

Beatus vir Beatus uir qui sperat in eo qui Spe =

doux

= rat qui Spe = rat in e = o, Beatus uir qui Spe =

Handwritten musical score for a piece titled "Beatus uir qui sperat in eo". The score is written on ten staves, organized into two systems of five staves each. The notation is in a single system, with the first system ending with a double bar line. The music is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics include: "Beatus uir qui sperat in eo", "Beatus uir qui sperat in", "Beatus uir qui sperat in", "Beatus uir qui sperat in", "eo, qui spe-rat qui spe-rat in eo", "eo qui spe-rat qui spe-rat in eo, Beatus uir", "eo qui spe-rat qui spe-rat qui sperat in eo", and "Beatus uir". The notation includes various musical symbols such as notes, rests, and bar lines.

Beatus uir qui sperat in eo ;

Beatus uir qui sperat in

Beatus uir qui sperat in

Beatus uir qui sperat in

eo , qui spe - rat qui spe - rat in eo ;

= eo qui spe = rat qui spe - rat qui spe = rat in eo , Beatus uir ,

eo qui spe = rat qui spe = rat qui sperat in eo ,

Beatus uir

Handwritten musical score for a Latin hymn, featuring two systems of staves. The notation includes vocal lines with lyrics and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

Beatus vir qui Sperat in eo qui Spe — — rat qui Sperat in eo ;

Beatus vir beatus vir qui Sperat in eo qui Sperat qui Sperat in e =
Beatus vir qui Sperat in eo qui Sperat qui Sperat in e =
Beatus vir qui Sperat in eo qui Sperat qui Sperat in e =

Handwritten musical score for a choir or vocal ensemble. The score is written on ten staves, with the first six staves containing musical notation and Latin lyrics. The lyrics are: "o qui Spe = rat qui Spe = rat in e = o," "o qui Spe. -- rat qui Spe = rat in e = o", "o, qui Spe -- rat qui Sperat in e o, Beatus uir qui Sperat in eo qui Spe =". The music is written in a single system, with the lyrics placed below the notes. The notation includes various musical symbols such as clefs, key signatures, and note values. The score is written in a cursive, handwritten style.

o qui Spe = rat qui Spe = rat in e = o,
o qui Spe. -- rat qui Spe = rat in e = o
o, qui Spe -- rat qui Sperat in e o, Beatus uir qui Sperat in eo qui Spe =

Beatus vir, Beatus vir qui Sperat in -
Beatus uir, Beatus vir qui Sperat in -
- rat qui Spe - - - rat // in e o ; Beatus uir Beatus uir qui Sperat in -

eo; qui Spe - - - rat qui Sperat in eo qui Sperat in eo

eo qui Spe - - - rat in eo qui Sperat :|| in eo qui Sperat :|| in eo

eo qui Spe - - - rat in eo qui Sperat :|| in eo qui Sperat :|| in eo

eo qui Spe - - - rat in eo qui Sperat :|| in eo qui Sperat :|| in eo